

KERAMICA

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THE wave of enthusiasm concerning ceramics now sweeping the country is undoubtedly owing to the serious study and experiments that have been made by interested individuals as well as by the ceramic clubs. There seemed for a while to be a lull in the work, every one has been studying and finding out more or less that one's previous work has been carried out upon the wrong foundation, then there was something like paralysis that came upon the decorators, they felt helpless and in the dark, but with study and perseverance has come the light and a power and force to do things that are more in harmony with the good old decorative principles. This improvement was specially noticed in the designs at the Paris Exposition, and no doubt the beautiful forms and colors in the French pottery (as well as others) have created the laudable ambition to go further in the matter and not to stop at the mere decoration, but to create the ceramic form that is to be decorated; hence all the schemes and plans for potteries that we hear are being formed first in this and then in another part of the country. We see no reason with all this enthusiasm why the various schemes should not be successful, and we hope with the American clays handled by American brains that something truly great may come from these castles in the air.

Walter Crane, the designer, in speaking of the utility basis and influence, says, "this may be considered in two ways." (1). In its effect upon pattern design and architectural ornament through structural necessities. (2). In its effect upon structural form and ornamental treatment arising out of or suggested by functional use. (1). It is a curious thing that we should find the primitive structures and fabrics of pure utility and necessity, but such would appear to be the case. * * *

I have not mentioned the plate or dish type of vessel which has on the whole, perhaps, received the most attention from the decorator of surfaces, perhaps on account of the more pictorial conditions its functional form presents. There is a circular flat or concave surface in the centre of the dish, plate, or plaque to hold the food; and there is a circular space or rim for the hand, a border which will serve as a frame to the central subject, and also to emphasize the edge. The Greek cylix, though really a shallow drinking cup, presents similar conditions to the designer, though more of the shallow boat or saucer type, and in the filling of these spaces the Greek vase painter, as far as composition of line, dramatic action of figure, simplicity, and the necessary flatness and reserve, sets us the best models in this kind of design.

The Italian Renaissance, Majolica and lustre ware give more sumptuous effect and more pictorial treatment, but are not nearly so safe a guide in taste as the Greek. In pure ornament we cannot do better than study oriental models for the treatment of border and centre, and in blue and white ware of China and Persia we shall find as satisfactory examples of decorative fitness as need be. The Chinese influence is

freely and often very happily rendered in the blue and white ware of Delft, and in some of the works of the old English potteries, as Worcester and Derby for instance. In textile design the functions of border, of field or filling, of wearing apparel, or furniture hangings and materials and their necessary adaptation to vertical or horizontal positions, differentiates the various types and classes of design in woven and printed stuffs. Here use again influences and decides decorative motive.

We recognize at once the essential differences of expression in different pattern plans and systems of line in horizontal extension, which mark them off as suitable for borders demanding linear, or meandering, or running patterns to fulfill their function of defining the edge, as in a garment or hanging, or in pottery, or forming a setting for the centre, as in a carpet. For these reasons, bearing in mind the constructive suggestion of their origin, the typical examples given of border systems have held their own from the earliest times as fundamentally adaptable to horizontal extension, while they also adapt themselves to endless variation and treatment. Nothing has degraded the form of common things so much as a mistaken love of ornament. The production of things of beauty for ordinary use has declined with the gradual separation of artist and craftsman.

Decoration or ornament we have been too much accustomed to consider as accidental and unrelated addition to an object, *not as an essential expression and organic part of it*; not as a beauty which may satisfy us in simple line, form, or proposition, combined with fitness to purpose, even without any surface ornament at all. The more we are able to keep before our minds the place and purpose of any design we have to make, the more we realize the conditions of use and service of which it must be a part, as well as the capacities of the material of which it is to be made; and the more we understand its constructive necessities, the more successful our design is likely to be, and the nearer we shall approach to bridging the unfortunate gulf which too often exists between the designer and the craftsman.

We have received for prize competition a design for plate (Hist. Orn.), but no letter with it. Will the designer send us name and address as soon as possible? The design has been awarded second prize in its class. The "mark" is herewith shown.



In the East utensils are often made of pottery of a size so large that we would hardly think them constructed solely of clay. In the story of "Forty Thieves," in the "Arabian Nights," the robbers conceal themselves in jars. Reading this, as a child, the writer was struck with the evident absurdity of a man concealing himself in such a sized jar as is usually seen in this country. The consistency of the story becomes plainly evident, however, when the jars first in use in the East for storing oil and wines are seen or described. They frequently reached the height of a man, being proportionately broad, and would afford a most handy and comfortable place for concealment.



DESIGN FOR PLATE IN HELIOTROPE—JEANNE M. STEWART

THE success of this design depends upon a strong effect of light and shade. Wash in the color in masses, using violet with a little Turquoise Green and wipe out a few separate flowers in highest light. Keep the leaves simple, using yellow, brown and olive Greens. In the second fire put in the background with Ivory Yellow and wash in the

shadow clusters while the background is wet, using grey for flowers with a suggestion of violet in the more pronounced shadows.

Strengthen the prominent clusters, using a little deep violet with same color as used in first painting in the darkest tones.

DESIGNS ADAPTED FROM
HISTORIC ORNAMENT*Adelaide Alsop-Robineau*

THESE designs are purposely made more elaborate than necessary in order that the student may learn how to combine designs to make an elaborate pattern. Any one of these designs may be split into two or three more simple borders with very good effect.

Chinese—Gold on white or medallions in pale brown (Black 4 and Yellow Brown), or in dull red (Capucine with a touch of Black), outlined in Red Brown or black.

Indo-Persian—Black portion gold, outlined in black; vine in gold or black; flowers, scarlet enamel; leaves, Apple Green enamel; background of edge, yellow ochre; dotted space, dull red (Capucine and black); white space back of design, Royal and Apple Green.

Egyptian—Lotus petals and buds, blue (Banding Blue); stems and leaf, green (Apple and Royal Green); outline in black or gold; small design below in gold or black, also bands.

Turkish—Dotted space, blue (Banding Blue) and black; the white space, dull red (Capucine and black); black portion, gold outlined with black.

Arabic—Dotted space, greyish brown (Yellow Ochre and black); design in black and gold.

Persian—Alternate flowers, blue and lavender (Pale Blue, Banding Blue and black, or Copenhagen. Lavender, Violet No. 2 and black); leaves and stems, Royal Green thin, outline in dull blue; outer edge, either pale yellow brown or green with alternate blue and lavender ornament, blue above lavender ornament and *vice versa*; band below, dull blue; small figured band, blue on white; and inner bands, green or yellow brown.

Chinese—Gold scroll on white, dark bands of any desired color; or black design on dull red or pale brown, gold bands.



GRUEBY POTTERIES

Mary Chase Perry



FROM the end of a long car line which runs to South Boston, "a short walk with two turns," takes one to the birth place of the various wares from the Grueby potteries. Here one finds welcome, if perchance the day is of bitter cold, and here one finds the natural simplicity in personality and surroundings, which always environs that which is really "worth while."

There is a subtle charm about Grueby which evades positive definition; a satisfying quietness of color which can not be expressed by a word description of the low toned greens; an external finish which is neither velvet nor waxen, yet which embraces the qualities of both; and chief of all, and

them. Yet when the innocent question of how they first "chanced" upon the happy results now demonstrated at Grueby was raised, Mr. George Prentiss Kendrick, who has had charge of this branch of work from the first, immediately exclaimed: "It wasn't chance at all—chance has played a very small part in our growth."

The facts were that Mr. Grueby determined upon utilizing a waste place in the centre of the kiln, where it was too hot to fire the terra cotta products which they had long been making. This waste space meant loss, so they deliberately set about to make decorative pieces which would stand the greater heat. Chemical and technical knowledge and experience were brought to bear, so that the ware was matured, as we have it, with the finish of soft green enamel, so unlike anything which we have seen before. But it was by *intention* and with a reason—commercial, if you choose at first—but



the foundation of all, the forms in themselves, each one of which has strength and vigor and forceful contour which gives a sense of solidity. In studying a particular shape, there is no suggestion of a hap-hazard conception having been its inspiration. One knows at once that a studied principle has been applied throughout its building and that the *first thought* has never been lost. There is no feeling of wavering or an allowing of happy or fickle chance to guide the shaping of the clay.

As a matter of fact, *intention* has been the spirit of the work, since first decorative forms were undertaken at Grueby Pottery. We are apt to have traditional ideas of sentiment in connection with pottery, and old and beautiful stories come to mind—of early workers who experimented and won or who experimented and lost in turn, always following the God of chance, so that we build a halo of mystery and romance about

not at all accidental. Our modern potters are not apt to be in sympathy with that suggestion. "Why accident?" they ask, "when we have science and experience to show us the way. Why go on making mistakes when there is accurate knowledge to be applied." So much for the beginning of Grueby, even if the truth does take away from the cherished sentiment.

Mr. Kendrick has held a personal oversight of every piece of work from the start and every shape sent out has been from a design of his making. It might truly be said that he has fathered them all, and surely no one could show a closer or more personal heart-interest for each and every piece which has gone forth from his guardianship. He is a designer by instinct as well as by understanding, which he has also demonstrated happily in various mediums. Among the most familiar to us are book covers from well known publishing

houses. He has strictly adhered to the application of a certain class of design which has become a recognizable characteristic of Grueby, not yielding to the temptation to allow it to grow into great or meaningless variety. Yet there is no monotony in the simple, flowing lines of the plantain or mullein or lily. The ever recurring forms are raised in the clay so that the green enamel gives a depth as it fills the incised portions or lends a lighter accent where it flows from the parts which are of slight elevation. An unanticipated charm accrues to each piece as it comes from the kiln which could not be calculated upon with any degree of precision beforehand, yet which must in a way be guided by most careful oversight both in modeling the clay and in covering

ought to be understood, out of justice to the American product. During the early days they considered the possibility of obtaining a few pieces of the French ware to be used as a fine inspiration, and in view of this wrote for information concerning it. In return M. Delaherche sent on his ordinary letter head, some tiny pen and ink outlines of a number of small shapes, together with his price list for the same. The latter proved to be more than it was best to expend at the time and for various reasons the contemplated purchase was not made. No more was thought about the matter until the last few months. Every feeling of admiration and appreciation is expressed for the work of Delaherche as one of the greatest artist-potters of the world, yet they are no more in



with the enamel. Mr. Kendrick draws each design freely in outline. Then the potter turns the simple shape according to it, and under Mr. Kendrick's guidance, his assistants, some sixteen young women, all graduates of the Boston School of Design, model the raised portions in detail. Unlike many other potteries, there is virtually no mechanical assistance employed and throughout every touch of individual hand work is retained.

Reference was made to the report which has gained credence that Grueby owed not only its inspiration, but its actual forms to certain French potteries and that the famous potter, Delaherche, furnished the designs for their first pieces. The explanation is very simple as well as interesting and

his debt than are all of us to one who has produced works of beauty which continue to be a stimulus and inspiration. It was an interesting matter in practical proof of this to examine the nicely drawn little shapes, yet to see at the same time that there is no one among them from which the forms characteristic of Grueby could have emanated. I am glad to make this statement, as for all it might be a matter of pride to have been assisted in no matter how small a degree by M. Delaherche, yet it is a matter of worthier pride to know that whatever of good or grace has been achieved, has been the constant unfolding of the first thought which has ever predominated Grueby.

In the long rambling building, with its various depart-

ments, are many treasured stores which are not generally to be found in public—results of trials in various forms. Constant experiment with scientific consultation is kept up, although as was said before, there is no dependence upon the tricks of chance or accident. There have naturally been many gratifying results, some of which are certain low bowls so closely resembling the old Korean ware, that one of our foremost ceramic experts was recently misled by one of them when it was placed in his hands. He declared that it was one of the treasures of the old days! The same brownish tone and semi-dull lustre prevails throughout and with the crackle so close an imitation as to defy distinction.

After a time there will no longer be any "lost arts."

Then there were tiles—tiles upon tiles—small square ones decorated with grotesque and child-beloved animal

forms. Would that all the small folk might live with them to their wonderment and delight! There were also tiles with solid grounds of brilliant and highly glazed greens and yellows—then those best of all, which made one think of

the deep woods and moss, with every suggestion of quiet and softness. They are beautiful—and yet sometimes they are criticized as "not matching." Just imagine it! Because they are not of one strong, machine-made, machine-colored tone, but are as loose in quality, as delicate and free as Nature herself could have produced. But then they are, just the same, together with many other interesting things, half under way in clay-working—interesting



beginnings which are in store for us to see when fully developed—interesting records of all that has gone to make the perfection of Grueby what it is to-day.

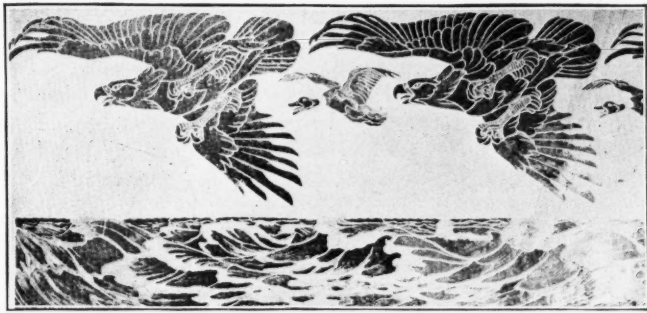


TULIP PLATE—ANNA B. LEONARD

THE design is for a ten-inch dinner plate, which is divided into twelve sections, the tulip coming on every other division, alternating with the three straight leaves. These may be painted in gold outlined with black, against a bronze background, with a creamy tint below; the inner band repre-

senting the leaves overlapping, may be in gold with the drawing of lines in black. The bands on the edge are in bronze and gold with black outline.

This design may also be carried out in blue and white, or colored flat enamels may be used.



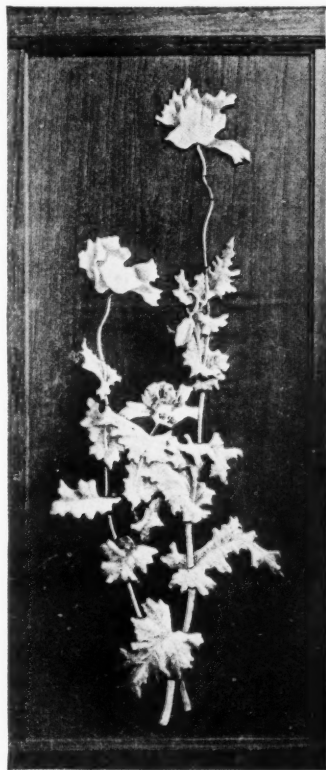
A. KAHLER

THE APPLICATION OF KERAMICS TO INTERIOR DECORATION

SUBSCRIBERS write to us to ask how furniture can be decorated with china. For the present this decoration is in the experimental stage; the field is new but has certainly great possibilities. Mrs. Rowell has given some instructions for this work in her article published in our February number, and we have mentioned in March issue the interesting experiments made by foreign potters on furniture inlaid with faience, especially some panels by the French potter Lachenal.

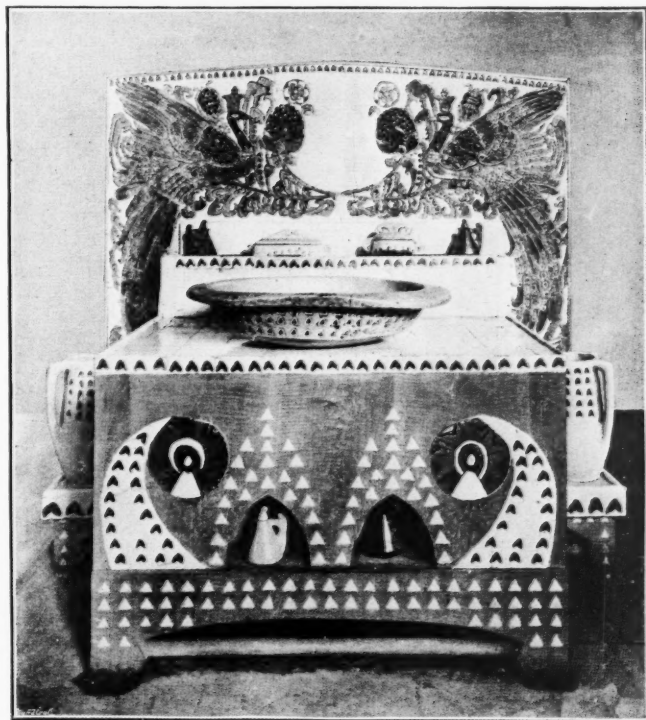
We are pleased to give in this number an illustration of one of Lachenal's panels. If our amateur decorators, who are confined to overglaze decoration, wish to undertake some work of this kind, they will have at first to limit themselves to simpler incrustations of porcelain pieces, medallions and such other pieces as they can find in white wares in the market. Until they become potters and can mold the shapes to suit themselves, there will be little room for really original work.

In Lachenal's panels the faience flowers are evidently partly inlaid and cemented in the wood, but stand out in relief. They must have been cast in small sections and skillfully adjusted.



LACHENAL

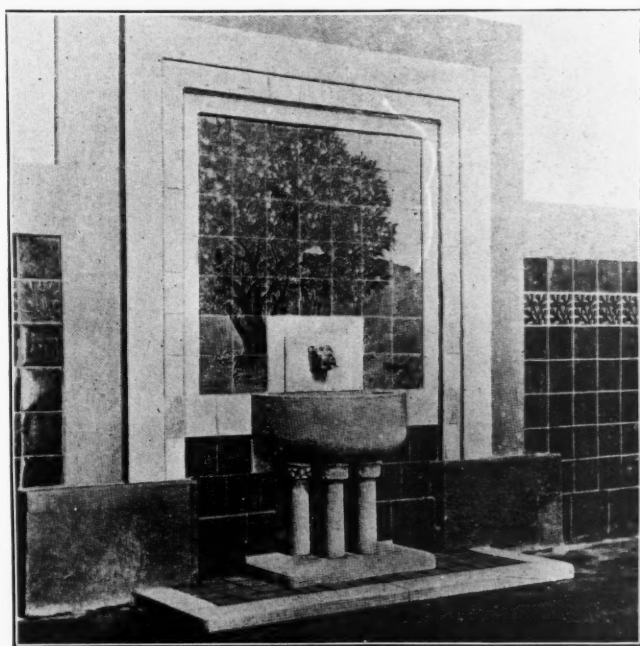
In the washstand of Marmontoff, a Russian potter, the faience decoration is inlaid flat in the wood. The washstand is of ordinary pine wood inlaid with triangles of stanniferous faience. The top is of white tiles; the bowl, pitchers, and other toilet pieces of same faience as the incrustations. The most interesting part is the peacock decoration on back wood panel in faience with enamels of very sober and harmonious colors. Our third illustration is of a fountain for interior decoration of large hall or public building. This fountain is of faience tiles by M. Lauger, of Karlsruhe, who is known for his artistic use of tiles in the making of mantelpieces, faience stoves, decorative panels, etc. The tile landscape above the basin is especially interesting.



MARMONTOFF

The fourth illustration is of a frieze by A. Kahler, of Denmark, with flying eagles and ducks, treated like a mosaic by means of small fragments of faience inlaid in plaster. A simple and practical way to do this kind of work would be to have for a foundation a double layer of wood, the top boards laying at right angle on the first layer, so as to prevent contraction of the wood and cracking of plaster. The faience decoration made in fragments should be placed on these boards, and liquid plaster poured all around. A salt solution should be added to the plaster to prevent it from drying too quickly, thus giving time to do the inlaying carefully.

The illustrations in this article are from *Art et Decoration*.



M. LAUGER

TREATMENT FOR PITCHER (Supplement)

Mabel C. Dibble

OUTLINE the design in black (Ivory Black one-half, Dark Blue one-half). The diaper in upper part of pitcher is blue (Dark Blue with touch of Deep Purple and Brunswick Black, the latter in Dresden color, all the others LaCroix). Also put on a wash of the blue on handle where the color is in large masses; the enamel will float over it better on large surface if color has been put on for first fire. All of above for first fire. Now for the dark blue enamel. Use Dark Blue with Deep Purple and Brunswick Black, add $\frac{1}{8}$ Aufsetzweis, using turpentine only, and put the enamel on very thin. For the green, Apple Green, Mixing Yellow, little Brown Green No. 6 and $\frac{1}{4}$ Aufsetzweis. Notice the difference in quantity of enamel in the two colors and be exact. For yellow, use two parts Aufsetzweis to one part Hancock's Hard White Enamel, add Silver Yellow until the desired color, with a wee touch of Brunswick Black in it. The blue enamel will float easily over the larger masses of color, if used thin enough, and do not try to have it all exactly one tone of color. With the high glaze the varying depth of color is much more interesting.



STEIN—F. BROWNE

MAKE the dotted band *café au lait*, using Yellow Ochre to produce this tint. The black design of hops carry out in Meissen Brown. The bands at top and base make black or dark brown, with designs in gold and heavy gold lines above and below design. Handle, dark brown.

MUSHROOM DISH AND COVER

S. Evannah Price

PAINT the background and weeds, then wipe out the mushrooms and paint while the surface is moist.

For the caps use a thin wash of Lemon Yellow for high lights and shade with Sepia and a touch of Blood Red in the darkest shadows. The gills are lighter than the caps (Ivory Yellow, shaded with Yellow Brown and Sepia). The little markings on the caps are Silver Grey, also on the gills. The stems are Lemon Yellow, Yellow Brown, Sepia, and just under the cap of the largest mushroom Blood Red. The small ones at the opposite edge are in gold outline. Treat the dish the same as the cover and use the same design on both sides. The handles and base may be in gold. For shadow colors use Copenhagen Blue, Yellow Brown and Pompadour.

REDUCTION OF COPPER

We have just seen some interesting samples of red glazes obtained by the process known as "reduction of copper." These samples were sent from Paris by Dr. Clement, who not long ago was a resident of New York, and will be remembered by many members of the N. Y. S. K. A. Dr. Clement had commenced his experiments in that line when in New York and had obtained imperfect pieces of red glaze. The new samples show a great improvement, and we wish him success in his search for the long lost secret of the old Chinese red glazes.

It is known that oxide of copper fired in contact with air fires green, but if protected from any contact with air, will fire deep red. To obtain this result the piece of pottery is hermetically sealed in a fire box. But this is not sufficient as, however well sealed, some air will penetrate in the box and the red glaze will be spotted and imperfect. When the firing is considered to be done, all drafts in the kiln are closed, so as to allow gases to remain in the kiln and prevent the access of air. This is the principle of this interesting process of reduction of copper, the practical difficulties of which may easily be imagined.

Scottish proverbs are in great favor with the decorators of quaint bits of pottery imported to supply the demand for household oddities. Characteristic of those frequently seen are: "He who buys nuts, buys shells, but he who buys guid ale, buys naething else;" "Pleasures are like poppies, you seize the flow'r, the bloom is shed," and "Come and take a cup o' tea wi' me. 'Tis unco' refreshin'."

Bloodstone. A stone used in burnishing gold decorations after firing.



PITCHER—MABEL C. DIBBLE
KERAMIC STUDIO PUBLISHING CO.

APRIL SUPPLEMENT

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MUSHROOM DISH AND COVER—S. EVANNAH PRICE

LEAGUE NOTES

Circulars containing the approved plans for arranging and caring for the League's ninth annual exhibition, to be made at the Pan-American Exposition, opening May 1st, have been mailed to all League members. For the benefit of those who contemplate becoming members of the League at this time the information relating to this exhibition is here printed in full. Chairman of exhibition for the Pan-American Exposition, Miss M. Helen E. Montfort, 142 West 125th street, New York.

COMPETITION FOR LEAGUE MEDALS 1900-1901.

The gold medal will be awarded to the maker of the League medal design. The silver medal to the best conventional design executed upon porcelain. The bronze medal to the best flower design executed upon porcelain.

The designs entered for competition are to be shown upon medium sized plates of a simple shape, and to appear as finished examples of mineral painting.

The space assigned to the League is located in the Central Court of the Manufacturers and Liberal Arts Building. It is a small section 17 feet x 15 feet, having three sides open upon aisles, the fourth side being bounded by a division partition which may be utilized for wall space. It is in close proximity to interesting exhibits of the Arts and Crafts and is desirable space.

Cases—It is advisable that the exhibit from each club be placed in a separate case and plainly marked with the name of the organization. These cases are furnished by the exhibitors. They may be of their own selection and forwarded with their exhibit, or they may be obtained on application to the chairman of exhibition. In applying state definitely the exact amount of space you require, and if you wish an individual case or space in a case. The League pays \$3.50 per square foot for all floor space taken. To cover the amount of waste space for passage-way exhibitors will be charged the additional sum of \$1 per square foot.

Subject to the approval of the chairman of exhibition arrangements of exhibits will be made with special reference to light, harmony, convenience, and the preservation of the exhibits. The chairman will be responsible for the receiving, unpacking and arrangement of exhibits, and for their removal at the close of the exposition.

Insurance—The League will insure under good conditions all exhibits and collect for damage covered by the insurance. For loss or damage other than that covered by insurance the League will not be responsible.

Cards and printed matter referring to exhibits will be cared for and distributed to visitors.

Through its chairman the League will undertake to advance the interests, both educational and commercial, of all its exhibitors.

Marking—Official labels with complete information for use of same will be furnished on application by the chairman of exhibition. Packages should be marked on two or more different sides.

Freight and Express—The Freight Traffic Associations of the United States will furnish you the uniform tariff on exhibits consigned to the Exposition, together with the terminal charge. The several express companies of the United States will carry exhibits at their regular tariff rates from points of shipment to the space assigned in Exposition buildings. No terminal charge is made on such shipments.

Prepayment of Freight and Express—All transportation charges must be prepaid at the point of origin, as all exhibits must be delivered to the Exposition free from charges of any kind.

Bills of lading should be most carefully and specifically made out, and all conditions adhered to by exhibitors that the exhibits may be entitled to free return by the same route or routes.

Cataloguing—All lists intended for the official catalogue must be forwarded to Miss I. A. Johnson, 103 St. James place, Brooklyn.

Each package shipped must include a list of the articles contained therein.

MRS. WORTH OSGOOD.

At the annual meeting of the B. S. M. P. held on Wednesday, March 6th, the following were elected officers for the ensuing year: Mrs. Worth Osgood, President; Mrs. E. P. Camp, Vice-President; Miss M. L. Clarke, Recording Secretary; Mrs. James Masterman, Corresponding Secretary; Mrs. F. E. Knapp, Treasurer; Miss Alice P. Anderson, Historian.

The annual reports of the officers were called for and responded to. The treasurer reported the Society in quite a flourishing condition financially, due largely to the proceeds derived from the two ceramic euchres.

Mrs. Camp, the withdrawing president, thanked the offi-

cers and members of the Society for their support during the last two years, and welcomed the newly elected president, Mrs. Worth Osgood, to the chair.

MARY LOUISE CLARKE,
Recording Secretary.

CLUB NEWS

The New York Society of Ceramic Arts is enjoying the fortnightly lectures and criticisms of Mr. Arthur Dow, who is instructing them in composition and design. Their last criticism was on the plate designs handed in by members. These designs were made on the rims of ten inch plates, after the style of the Chelsea plate, in blue and white. The choice of motif being left to the designer, we hope to show some illustrations of the most successful designs from this class very soon.

There will be an exchange of plates between the Denver Ceramic Art Club and the Brooklyn League of Mineral Painters. (The Chairman of Education recommends a circulating exhibition between all clubs).

The Poughkeepsie Ceramic Art Club is deeply interested and hard at work in conventional design under the instruction of Mrs. Anna B. Leonard, who gives them a weekly lesson during the absence of Miss Horlocker, who has been their former instructor. This energetic club has its own club rooms or studios, where there is beautiful light and all accommodations for large classes. Mrs. Leonard's plan is to give them plenty of work to do between her visits, making them independent workers, and every day the members use the studios in carrying out the designs that were started the week previous; they hope to give an exhibition before Easter.

At the last meeting of the Jersey City Ceramic Art Club Mr. Charles Volkmar, the artist potter, gave an interesting talk on decorative pottery. He had many samples of clay in various stages of firing and with these he illustrated his lecture. Mr. Volkmar spoke at length on the subject of Japanese art in ceramics, saying these people understood nature and the decorative manner of using a realistic drawing, but he deplored the decline of this art in their modern work generally seen in the shops, saying the popularity of Japanese porcelain and pottery had created a commercial spirit among the producers, and in consequence the art had suffered. Mr. Volkmar paid the members of the several Ceramic Clubs many compliments, and specially mentioned the Jersey City Club for its serious course of study and its interesting exhibitions. At the close of his talk he criticised the plates which had been brought by fifteen members. He awarded the prize to Mrs. C. E. Browne.

IN THE STUDIOS

Miss Angell of Providence, sends an artistic schedule of the exhibition of the Arts and Crafts of that city. There is to be a department for pottery and glass, and Miss Angell is one of a committee of four in charge of this department. We trust that ceramics will compare favorably with other branches of decorative art, and shall be glad to hear the outcome of the exhibition.

The many friends of the Misses Mason will sympathize with them when hearing of the fire in the apartment house in which was their studio. Although in no way damaged by the flames, their belongings and studio effects are so soaked with water that the place is uninhabitable, and they have been compelled at an instant's notice to seek other quarters, and will hereafter be found at 48 East Twenty-sixth street.

While this interruption in a busy season is a very serious loss, yet they are to be congratulated that nothing was broken nor destroyed by fire excepting their storage trunks, containing all their summer clothes.

Miss Fannie Scammel had an exhibition of her work at her studio, 118 Waverly place, N. Y., March 20th and 21st. We regret that it was too late for personal mention.

Miss Leta Horlocker, who has been in Europe since Christmas, will return to her studio, 9 East Twenty-second street, New York, the 20th of March, and will be prepared to go on with her classes at once.

The interest in pottery and underglaze work among our decorators is increasing. Besides the Volkmar classes in Mrs. Robineau's studio and the opening of the Alfred Summer School of clay working, we have to announce the opening of another pottery school, 183 East 73d street, New York, by Mrs. Poillion, who has lately made experiments on her clays and glazes in the Trenton Potteries.

Miss Mary Chase Perry read an interesting paper on "American Potteries," before the Detroit Art Club, devoting her remarks largely to a description of the wonderful growth of the potter's art in America during the last seven years, which was ascribed to the object lesson furnished at the world's fair in Chicago. There the Americans found themselves completely outclassed by the foreign exhibitors and were amazed to discover that some of the finest wares of English manufacture were actually made from the clay of North Carolina, the American public for years having unknowingly been paying high duty on goods the raw

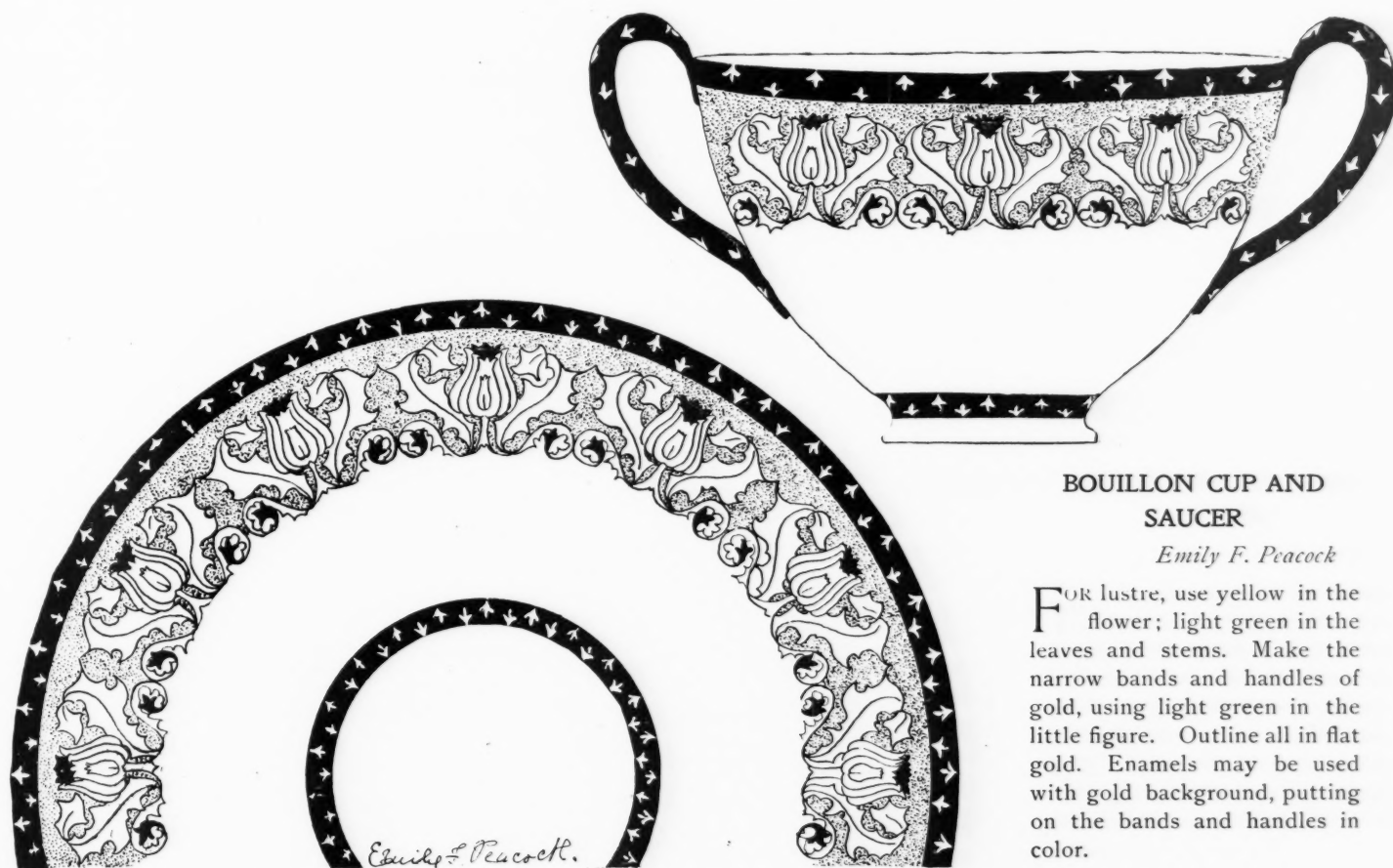
material for which was procured in their own country. That this lesson gave a decided stimulus to the art in this country may be judged from the fact that, while there were not more than a dozen potteries then, there are several hundred now, some of which employ only women. The general awakening of interest in pottery, Miss Perry pointed out, has resulted in the establishment of technical schools where the art is taught, only one of which, however, a department connected with the university at Alfred, N. Y., is maintained by the State.

Miss Perry referred to the black eye some American exhibits had received at the Paris exposition last year, a reverse which, however, had been really a blessing in disguise. The judges at the exposition had excluded from competition most of the American work, because, while the decoration was American workmanship, it was on wares of foreign manufacture. The action of the judges, when fully understood, was not open to censure, Miss Perry stated. Little pottery was then manufactured in this country, but the experience at the Paris exposition had given this branch of the work a much-needed stimulus.

"The art is being rapidly developed in America," said Miss Perry. "We have the necessary raw material and skill, and all that is required is a little greater appreciation in a financial way from the public."

IN THE SHOPS

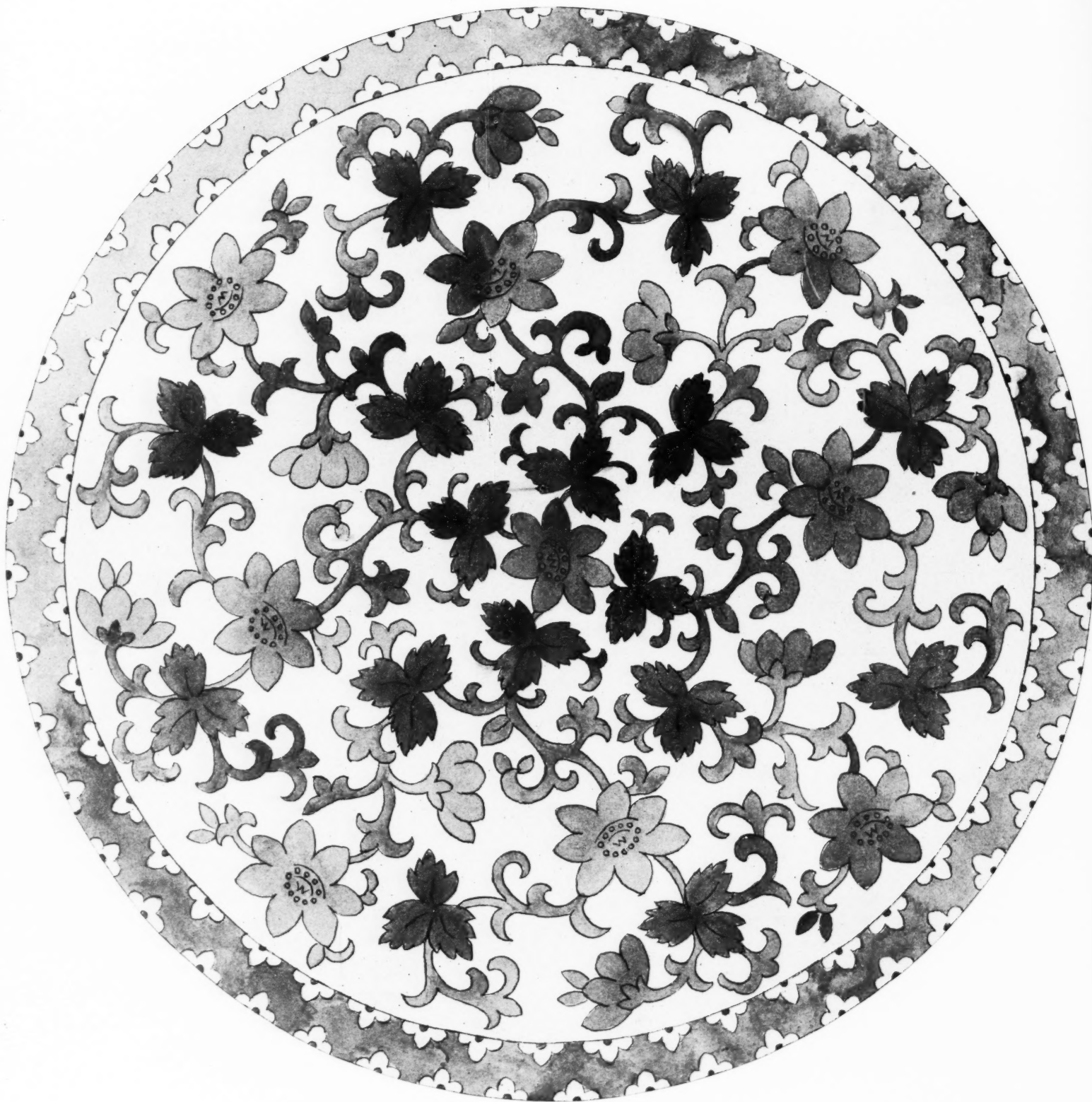
We have received the new catalogue of Favor, Ruhl & Co., nicely bound and finely illustrated, many illustrations being in color. It is useless to say that it contains as complete a list of artist's materials as can be found anywhere.



BOUILLON CUP AND
SAUCER

Emily F. Peacock

FOR lustre, use yellow in the flower; light green in the leaves and stems. Make the narrow bands and handles of gold, using light green in the little figure. Outline all in flat gold. Enamels may be used with gold background, putting on the bands and handles in color.



DESIGN FOR PLATE—A. A. FRAZEE

THIS design must be very carefully drawn, then outline it with black (Ivory Black and a little Dark Blue), and fire it. Paint the scrolls with light green enamels flat (Apple Green, Mixing Yellow, and Brown Green, $\frac{1}{3}$ Aufsetzweis); the clusters of leaves a darker green (Apple Green, Silver Yellow, Mixing Yellow, Chrome Green 3 B, Brown Green, and

a touch of Black, $\frac{2}{3}$ Aufsetzweis and $\frac{1}{3}$ Hard White Enamel). The flowers are dark blue (Dark Blue, Deep Purple, a little Black to tone, $\frac{1}{3}$ Aufsetzweis). Paint the border in flat with dark blue (colors above). Use a little lavender oil to paint with, leaving the little flowers white. The bands of the border should be gold.

BEAUTY

[From an address on Conventional Art given before the Bridgeport Ceramic League, by A. G. Marshall.]



THE soul of man is always seeking expression through the faculties of his mind and body. This is a fundamental law of our being. If we should cease to express anything we would cease to exist.

The fullest and richest existence is that which expresses the most and the best. Art, in its manifold forms, comprises the means by which the soul expresses itself.

The earliest forms of expression were those of material necessity—the arts of gesture, of speech, of weaving, of making utensils, tools and weapons, and of building shelters; all being compelled by the needs of physical existence. Yet hardly had the most primitive of man's material wants been satisfied before he became dimly aware of a finer sense also demanding expression to make his existence more satisfying. Thus arose in pre-historic times, out of the arts of necessity, the beginnings of the arts of beauty—in rude oratory, poetry, song and decoration. Later, under the inspiration of religion, hero worship and the complex requirements of advancing civilization, there came, side by side with marvel after marvel in mechanical art, the purely æsthetic glories of literature, architecture, sculpture and painting. These arts, long in their growth, have had their culminating periods when they were quickened to their highest manifestation by a special appreciation of Nature as the true master of Art. Such were the Pericleian age in Greece for architecture and sculpture—the Byzantine and the old Japanese for decoration—the Gothic for a new expression in architecture—the Renaissance for figure painting—the Elizabethan for drama—and recent times for fiction, poetry, music, opera and landscape painting.

At present two great dangers threaten art. The useful and decorative branches are menaced by cheap commercialism, and painting and sculpture by superficial realism. All good art is the expression of either necessity or beauty or of both combined. And in the last analysis it will be found that the arts of necessity are themselves beautiful in proportion to their honesty of purpose. A house, a chair, a bowl, for example, cannot be perfectly adapted to their intended uses without including some of the elements of beauty in their construction.

Our Puritan ancestors, in reaction against a most vicious period in art and manners, thought to dispense with all the arts of beauty. But here they wronged Nature in her purest mood, and sought an end as impossible as it was undesirable to accomplish. The very lines of the "Mayflower" must have embodied some of the grace found in the curving petals of the flower which gave the ship its name. What Art needs to-day is a renewed and better appreciation of Beauty—the end for which Art should exist—the essential quality without which, no matter how much technical skill is displayed, Art degenerates into a mere copying of Nature's facts without understanding her spirit.

Beauty is difficult to define, yet very easy for the cultivated eye to recognize. We all have an innate feeling for it, which can be developed to an unlimited extent. Great appreciation of form, color, proportion, light and dark, and all that go to make up the beauty of a fine picture or decoration, may be a natural gift; but more frequently it is the result of long training of the eye and mind. We are apt to see beauty only partially, by disconnected bits, instead of in its entirety, as it should be embodied in a good work of art. This is why

we have such a surfeit of the merely pretty, and so little of the absolutely beautiful.

Now this is not saying that technical skill is of no consequence. It is as indispensable as vocal training is to the operatic artist. But in neither case is it the end—it is only the means, the implement, for reaching the great object—the expression of Beauty.

The foundation principles of beauty are the same in all arts. There is always a balance attained, a harmony found between opposing elements. The opposite elements are *Likeness* and *Diversity*. If there is nothing but likeness, the continued repetition of one thing, we have a dead level of monotony. And if there is all diversity, everything totally unlike, we have simply chaos. Balance these two elements, through variety in unity, and we have attained some phase of the beautiful.

In the arts of decoration and representation we have several kinds of beauty. Beauty of line belongs to all these arts. Beauty of space and of light and shade belong to pictures and to ornament. Beauty of color belongs to ornament and pictorial art. Beauty of solid form belongs to sculpture. And all these kinds of beauty can be traced in good architecture. Beauty of line is best studied first in the contours of Greek vases, and later in the best antique statues, being finally discovered underneath all the waywardness and accidents of Nature. Beauty of space may be studied in fine architecture, especially the best Greek, Gothic and early Renaissance. It is a marked characteristic of Japanese painting of the older periods, but not of the recent cheap work. Most of the great Italian painters of the Renaissance were highly gifted with its perception, as also have been a few painters of our own time, notably Corot and Puvis de Chavannes. Walter Crane, Boutet de Monvel and the much lauded and much abused Aubrey Beardsley are worthy of profound study in this line, and even the frivolous Watteau can teach some good lessons on the agreeable division of a surface or a given shape. It is lamentable and almost incredible that an art element so essential to composition as fine space relation is very little understood by many skilled painters and decorators who have every twist of technique at their finger's end.

There is a great deal of misapprehension to-day regarding decoration. Many thoughtlessly imagine that any naturalistic rendering of flowers, leaves or what not, may serve as good decoration. Dishes, walls, furniture, everything primarily for use require that their surfaces shall be recognized. But naturalistic representation destroys the impression of surface. Puvis de Chavannes, who was one of the greatest artists of all time, respected this principle as no other recent painter has, and in his mural decorations carefully subordinated modeling, handling, all his splendid technical skill, to the idea of surface—making his wonderful compositions of figures and landscape primarily beautiful patterns of lines and spaces that affect one much the same as the grandest music. The Japanese have always had a strong feeling for surface. Their art is having a strong and healthy influence on some of our most progressive men. No less an artist than La Farge first opened the eyes of the Western world to the special beauties of Japanese art. Arthur Dow, teacher of composition at the Art Student's League and at Pratt Institute, bases many of his most valuable lessons on Japanese ideas. The Japanese decorator takes his motifs from any and every subject, landscape, bird, beast, flower, figure, etc., but always keeps the treatment flat, without the appearance of relief to

give the lie to his surfaces. He charges the occidental painter with trying to deceive the eye by an imitation of Nature instead of seeking to discover and render her spirit.

One does not need to go abroad or even to an "art center" to cultivate the sense of beauty. Reproductions of the best art of all periods can be had for a trifle, and when one has through their aid grasped the few fundamental principles, a walk through the familiar fields will be like a new experience. Each person's world is largely what his mind makes it, and where one will see but the possibilities of potatoes, another will behold a revelation of beautiful forms and superb colors.



Glaze. The mixture of lead, etc., which in the form of a liquid is put on the bisque ware and after another fire comes out glost.

LUSTRE VASE—TERNS

Alice M. Egan

MAKE a perfect drawing of the birds in India ink. Tint the vase from yellow, light green, dark green, to olive at the base. Great care must be taken to get the lustre on smoothly, but a slight cloudy effect (if the right kind) will not spoil the vase. It is well to have your pounce ready and to be able to work rapidly and have your vase slightly warm to begin with. Clean thoroughly where birds are to go and fire. If not satisfactory go over with same and fire before painting the birds. Paint the birds in soft greys as it is the tern, using enamel freely in the last firing for the high lights on the bird, and plenty of white about it. The head is black, bill and feet bright red, little tips of black for the toes, a black eye with a fine red line around it. Breast may be touched with the slightest shade of pink.

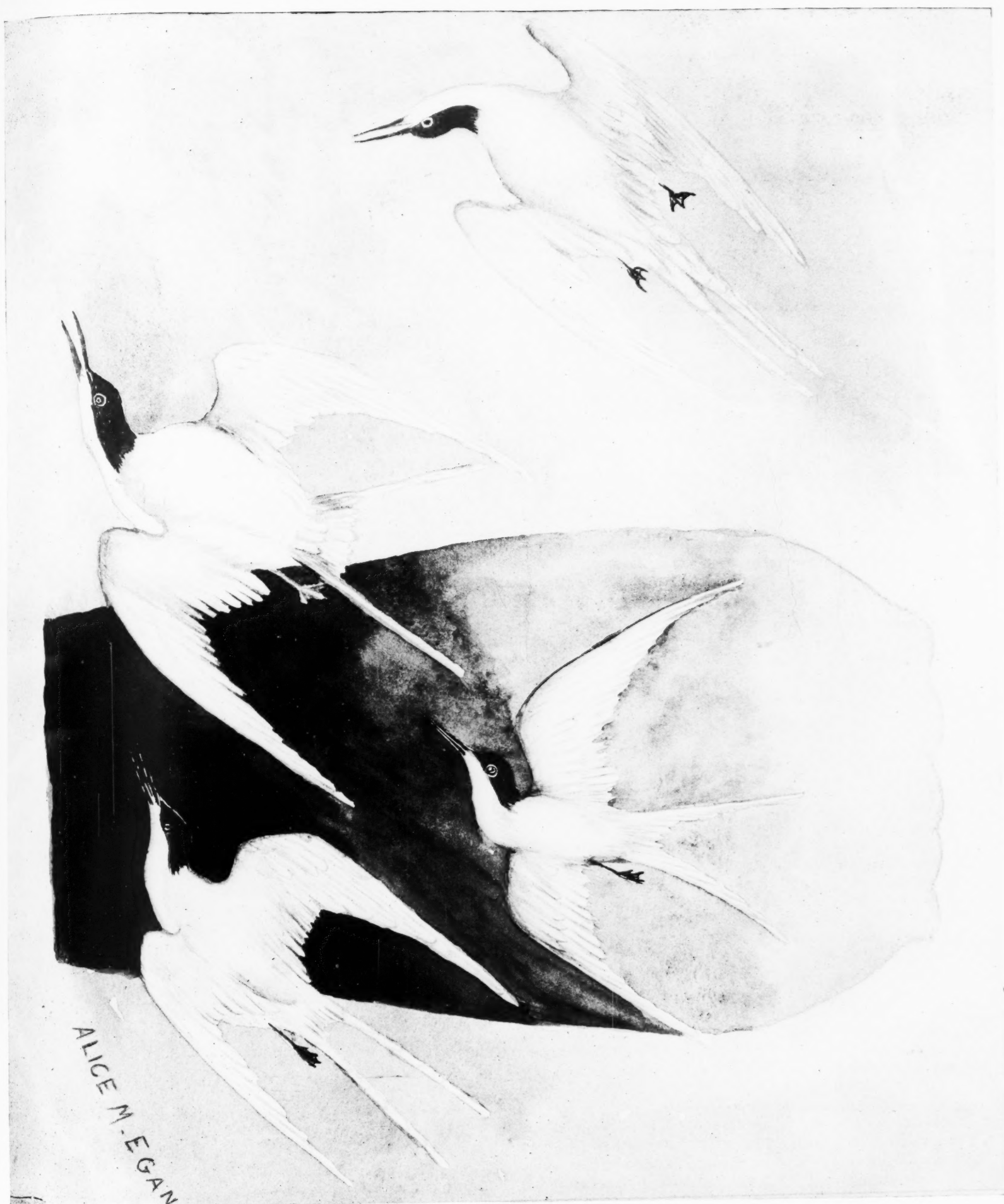


DESIGN FOR TEA-POT—ALICE THOMPSON

HEART SHAPED medallion and cover have a background of shaded violet; balance of teapot Meissen Brown, light; daisies, cream white, centers painted with Albert Yellow and

Yellow Brown. Stems and scroll Brown Green with a touch of Royal Green.

Outline in Meissen Brown or Gold.



THE DECORATIVE USE OF COLORS AND THEIR HARMONY

[Extracts from talk by E. Aulich before the Bridgeport Ceramic Society.]

To give an idea of the harmony of colors, I will have to begin from the fundamental principle. First, we have the primary colors—that is, blue, yellow and red. From these three colors all the colors are made. Next we have the secondary colors, as yellow and red gives orange; yellow and blue gives green; red and blue gives violet; from these, other colors can be made, called tertiary, and so on ad infinitum.

If you paint anything yellow, a flower, for instance, the complementary color would be violet or lavender (just the other primary colors mixed); also you would find the right shadow tones by adding a little of that same violet color to the yellow. For red the complementary tones are green (also blue and yellow mixed). To find the complementary colors for blue (which is orange) mix red and yellow, again your primary colors.

To get a full and thorough understanding of the color scheme, have at least one dozen blocks of wood cut one inch in diameter, paint them with water or oil colors; three blocks with primary colors, three blocks with secondary colors; three tertiary colors, and the remaining three any colors you may fancy; then stand three blocks adjacent to each other; you will see wonderful reflection, which will astonish you, and be a perfect revelation. This study is of great value and interest, and is the proper and most practical way to impress upon the senses the harmony of color.

To accomplish harmony of colors in a group, one would have to use the yellow the least, as it is the most attractive color to the eye, the reds to a greater extent, and to the blue give the greatest space; in other words, use the primary colors the least—that is, give the smallest space in a group or picture to yellow, using reds, also secondary colors more, and to blue, or tertiary colors, grey, etc., give the largest space.

The comparison of these primary colors are given only as a color scheme to simplify the method in achieving harmony.

I will now tell you how to decorate a piece of china and to apply the design upon it. Put the largest group always on the part where it has the largest space for decorating, as vases, etc. Do not overcrowd or over decorate anything; simple designs often look better than elaborate ones. To make good arrangements and good designs one must study composition seriously, as it is an art by itself, to accomplish which requires a mind capable of great imagination, concentration and creative ability. Artists are said to be born not made. However this may be, I say, of great effort, success is often won. China painters in general are good copyists. If we are capable of copying well, something is accomplished; of course, originality has the greatest charm. It has been said by one of the great masters, if you draw 10 years it will only take you two years to learn to paint. Painting is only drawing with the brush, as broad as possible. Let me urge upon you to study values, observe closely the beautiful outlines in flowers as well as in faces and figures, find the lights and shades upon them.

In water colors, raw sienna, burnt sienna and yellow ochre should always play an important part in painting, the same as yellow, browns and the warm colors are in ceramics. The ceramic artist who wants to acquire skill in coloring will find a wide field in this diversion, in fact, it is limitless. To copy good studies is a great help. The decorator who uses nature as a guide will always be in touch with the greatest, no matter what may be the fad or fashion.



THE COLLECTOR

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p. c.—perfect condition.	rep.—repaired.
g. c.—good condition.	cr.—cracked.
f. c.—fair condition.	ch.—chipped (state number of chips).
p. g.—perfect glaze or color.	sm. ch.—small chips (use only for very small chips which do not spoil the piece).
g. g.—good glaze or color.	br. x.—broken, piece missing.
f. g.—fair glaze or color.	br. o.—broken, can be repaired.
b. g.—bad glaze or color.	
scr.—scratched.	

STAFFORDSHIRE

Erie Canal, Dewitt Clinton, plate, 8½-inch, very slight traces of wear in center, otherwise perfect,	\$32.00
Another, 8¾-inch, slight crack in edge,	20.00
Anti-Slavery plate, 9½-inch, p. c. and g.,	25.00
Union Line Steamboat, dark blue plate, 9-inch, p. c.,	25.00
City of Albany, dark blue plate, 10-inch, crack on one side,	20.00
Pine Orchard House, dark blue soup plate, 9-inch, p. c. and g.,	20.00
Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	20.00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g.,	15.00
East View of Lagrange, dark blue plate, 9-inch, p. c. and g.,	14.00
Philadelphia Library, dark blue plate, 8-inch, p. c.,	14.00
Escape of the Mouse (Wilkie), dark blue plate, 10-inch, crack almost unnoticeable, fine color,	12.00
Commodore McDonough's Victory, dark blue plate, 7½-inch, p. c. and g.,	12.00
Fulton's Steamboat, dark blue plate, 10-inch, repaired, fine color,	11.00
Charlotte Corday behind the bars, deep blue soup plate, 10 inch, p. c.,	8.00
Cupid and Venus, dark blue plate, 9-inch, g. c. but scr.,	4.50
Millenium, light blue plate, 7-inch, g. c.,	5.00
Baker's Falls, black plate, 9-inch, g. c.,	5.00
Texian Campaign, pink plate, 9½-inch, p. c. and g.,	3.50
Newburgh on Hudson, black plate, 10 inch, g. c.,	2.50
Another, black platter, 10x12-inch, g. c.,	5.00
Two Old Spode blue plates, 6½ inch, Greek figures and chariots, rare, p. c., each,	2.25

FOREIGN VIEWS AND SCENES ON STAFFORDSHIRE.

City of Dublin platter (wood, shell border), 11x15, g. c.,	20.00
Morpeth Castle, dark blue platter (Adams), 12x15, g. c.,	13.00
The Lake, Regent's Park, dark blue plate, 9-inch, p. c. and g.,	5.00
Llanarth Court, Monmouthshire, dark blue plate, 10-inch, g. c.,	4.50
Wistow Hall, Leicestershire, 8½-inch, p. c. and g.,	4.50
Another, soup, 9-inch, p. c. and g.,	4.50
Villa Regent's Park, deep blue plate, 9-inch, g. c.,	4.00
Another, 9-inch, scr.,	2.00
English view of abbey and river, not identified (Clews), p. c. and g.,	3.50
Same view on tureen and cover, 5½-inch, p. c. and g.,	5.00
Killarney Falls, dark blue plate, 10-inch, g. c.,	2.50
Lillingoth Mill, medium blue plate, 10-inch, soup, g. c.,	3.50
Hunting scene (Wood), dark blue plate, soup, 10-inch, fine, but slight cr.,	1.75
English landscape, cows in foreground, dark blue, 10-inch, p. c., soup,	1.75

LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	\$10.00
Silver lustre bowl, 6½-inch diameter, g. c., fine lustre,	8.00
Copper lustre pitcher, 8 inches high, 1¾-quart, flower decoration, g. c.,	5.00
Another, 5½-inch, 1-quart, pink lustre bands, rep.,	5.00
Another, 6 inches high, 1½-pint, relief figures, g. c.,	4.00
Another, 5 inches high, 1½-pint, flowers on white band at top, g. c.,	3.50
Copper lustre creamer, 3½-inch, polychrome dec. on white band, g. c.,	2.00
Cup and saucer, flower dec. in lustres,	1.00
Another copper lustre, blue band,	2.50

MISCELLANEOUS

Swansea porcelain tea set (date 1800 to 1820), tea pot, sugar, creamer, 6 cups and saucers, pink lustre border, black medallions, g. c.,	22.00
Nymphenberg fish platter, 11x27, marked, Dresden decoration, p. c.,	12.00
Gotha plate, landscape, figure in centre,	4.00
Lowestoft cup and saucer, red and gold decoration, g. c.,	3.00
Another, black dec., and 8-inch plate to match, p. c., lot	5.00
Lowestoft 10-inch plate, scalloped edge, gold and red dec., p. c.,	3.50
Another, 9-inch, scalloped edge, red and gold dec., p. c.,	3.00
Two more, 9-inch, to match, cracked, each,	1.00
Lowestoft sugar bowl and cover, twisted handles, slight cr., 6-inch,	6.50
Lowestoft helmet creamer, 4-inch, perfect,	7.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.



VIEW OF FORT HAMILTON, N. Y. BY MELLOR, VENABLES & CO.

A NEWLY DISCOVERED SERIES OF AMERICAN VIEWS

THE increased interest in china collecting has resulted in bringing from their hiding places many hitherto unknown designs relating to America, and within the past two or three years entire series of such designs have come to light. One of these is a set of views produced by Mellor, Venables & Co. sixty years or more ago in Burslem, England. It is strange that these attractive prints, which occur in light blue, medium blue, purple, red and possibly other colors, have never before attracted the attention of collectors. The border of the series is composed of medallions which enclose the Arms of the Original States. Sometimes the number of the medallions vary, as in the platters there are usually ten, while in the plates there are generally eight, and there seems to be no regularity in the arrangement of the Arms, which appear to have been inserted in the circular spaces at random. Those which are most frequently found, however, are Pennsylvania, New York, Massachusetts, Virginia and Rhode Island.

How many of these views were issued we do not know. Within a little more than a year the following have been discovered: View of White House, Washington; view of Washington's Mansion at Mount Vernon; view of Washington's Tomb at Mount Vernon; Caldwell, Lake George; Fort Hamilton, N. Y., and on the larger size platters views of the Capitol Buildings and the Capital Cities of the States which are represented in the border. Strange to say, these designs have suddenly appeared in considerable numbers after the lapse of over half a century, during which period not a single one was known to collectors.

The names of these views are not marked, but they are readily recognized by comparing them with similar views which occur on the products of other English makers. The view here shown is Fort Hamilton, N. Y. The original is a ten inch plate with deep red print. While the name of the view does not appear on the back, there is a key which possibly may throw some light on the series later. The pattern is No. 20, as shown in the printed mark, which would indicate that this was the twentieth American view of the set. Future discoveries may enable us to fill in the list. In the meantime

this series of Arms plates must be conceded to be among the most interesting and attractive of the designs which were produced after the dark blue color was abandoned by the old English potters.

EDWIN ATLEE BARBER.

o o o

TORTOISE-SHELL WARE

ABOUT the middle of the last century, Thomas Whieldon was making at Fenton Low, England, excellent tortoise-shell or mottled brown ware, and what was known as green glazed ware. His tortoise-shell and "combed" wares acquired for him such a reputation that the name Whieldon ware was given to them and their multitudes of imitations.

Following in Whieldon's footsteps a few years later, and indeed before Whieldon had retired from business, we find some potters establishing a factory in New England for the manufacture of similar varieties of pottery, and it is reasonable to infer that these new works were erected by parties who had been at one time in Whieldon's employ. In Connecticut and Massachusetts many examples of tortoise-shell ware have been discovered by American collectors, which have been commonly attributed to the English potter, but it is altogether probable that some of them, at least, were the imitations made at New Boston and other places in the United States. A more careful study of these pieces will perhaps result in the identification of examples made in America, and such pieces would have much more value among collectors than the pieces brought to this country from England.



Tortoise-shell ware is characterized by thinness and lightness of body and a brilliant mottled glaze, closely resembling in color, and often in marking, the shell of the tortoise. Usually the older examples of this ware are scalloped and have a raised beading around the edge, which gives it the appearance of having been made in a mould from which some of the old silver plate of colonial times was produced. The example here shown is a large plate with mottled yellow and brown glaze, exceedingly light and thin, and very different from the heavy, coarse Rockingham ware that is produced at the present day.

EDWIN ATLEE BARBER.

* *

Flow Blue. Name of an under glaze color so called on account of its running during fire.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 28 East 23d street, New York City, who will have charge of this department and will answer inquiries in the Magazine.

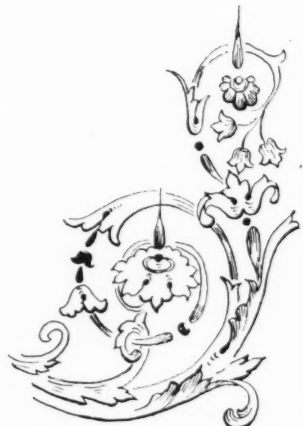
KNOWING the difficulty our out-of-town subscribers have in getting good designs for pyrography, we shall endeavor each month to give a few marginal sketches, gathered from various sources, that may be helpful as suggestions in the work.

In this number the sketches at either side are admirable for chair-backs. Make a working drawing the exact size you want your chair and take it to your carpenter; he should use maple for its construction, and with a few hints from you, we are sure he will be able to make many useful things for you; or, if you are still more ambitious, get the tools and make them yourself. By reconstructing the lower central figure a little, it may be used for decorating the seat of your chair.



ANSWERS TO CORRESPONDENTS

We have had several letters of inquiry in regard to the best method of finishing burned wood work. If this article has a very dark, deeply burned background, the background should be gone over with walnut stain to protect it, otherwise it will turn grey in time; when dry, go over it lightly with LIGHT shellac, being very careful not to touch the design, for it turns the light wood a darker tone. Now, go over the entire article with pyrography wax to be obtained from any of our advertisers, using an old glove or piece of chamois to apply it with; if you wish a high polish be generous with your wax; let this stand about half an hour, then take an ordinary scrub-brush and brush out the wax wherever it has settled in the creases, this must be done before it hardens; it should be allowed to stand now until it becomes so hard that when the hand is rubbed over it you feel no moisture or waxiness, then polish briskly with the scrub-brush; if a very fine polish is desired rub with a soft chamois or piece of plush.





DESIGN FOR BOX—M. TROMM

CARRY out this design in "poster" style, keeping the drawing strong and simple. Outline the design and burn the hair very dark, which should then be washed over lightly with walnut stain, to protect the burning, otherwise it will

turn grey. This applies to all the dark, heavy effects used in fire-etching. Stain the disk a rich green and the poppies red, using a grey green for the bud and stems (either Indigo pigments or tapestry dies may be used). Wax and polish.

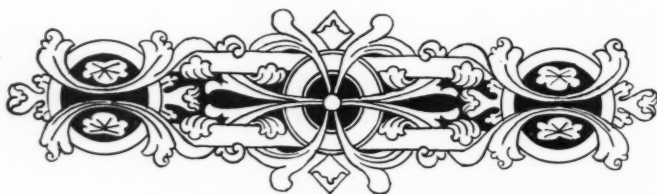


DESIGN FOR FRAME—KATHERIN LIVERMORE

TREATMENT FOR FRAME

Katherin Livermore

THE sacred dragons of Japan are used in this decoration. Treat in the usual manner, first outlining, then bringing out the scales very evenly and delicately, then shading. A peculiarly Japanese effect was obtained, as shown in the reproduction, by streaking the background unevenly with the flat side of the point.



A FEW RULES FOR THE FLAT ENAMELS

THOSE who are far away from teachers may be benefitted by these few simple rules for enamels used in flat washes, but not for enamels that are high in relief. There is a body enamel which is used for light color effects, composed of two-thirds Aufsetzweis and one-third Hancock's hard enamel; into this mix one-eighth flux. Now this mixture is used for light pink, yellow, blue and green. For deep pink and all dark colors, use only one-eighth Aufsetzweis. For filling in broad spaces, use square shaders No. 3 and 6.

First draw your design on the china, then go over it with the color you wish for outlining, put on the gold bands and fire. This firing is not necessary if the color is in powder form and is mixed with sugar and water, which is excellent for outlining either with a pen or brush. Turpentine does not effect it unless rubbed very hard after the outline is thoroughly

dry. For the Chinese reddish brown outlining, use Brown No. 4, Ivory Black and Deep Red Brown. For black outline use Ivory Black with Dark Blue, which intensifies it. For a Persian purplish brown outline use Brown No. 4, Deep Purple and Ivory Black. For Pink enamel use Hancock's Carmine in powder form; into this put one-eighth flux, and after mixing thoroughly add the enamel body according to the shade desired, using more color when a deeper tone is wanted. For Chinese green, use Apple Green, Mixing Yellow and a touch of Ivory Black to tone it. This is to be used with the body enamel. Celadon green may be obtained by using Apple Green, toning with Ivory Black and body enamel. For a rich light green use Apple Green for body, into this mix Silver Yellow and Mixing Yellow, with a little black to tone. A cooler bluish green is obtained by adding to the above mixture a little Dark Blue and Deep Blue Green, with either one-eighth or one-third Aufsetzweis, according as the tone is desired.

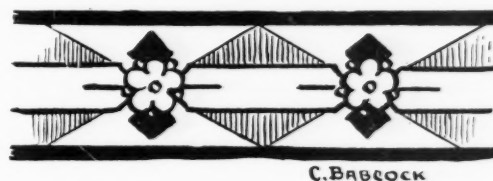
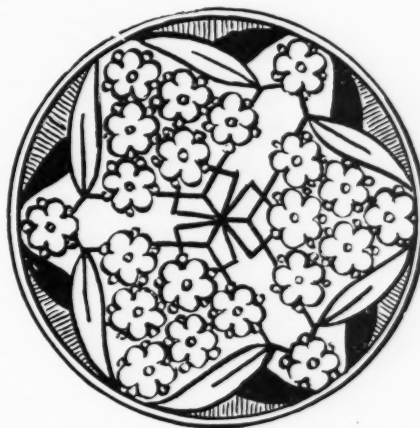
For a general rich green use Apple Green toned with Chrome Green 3b, Silver and Mixing Yellow, Brown Green and Black; anything can be done with this mixture as the shade is desired. Use one-eighth Aufsetzweis. The stems are usually in lighter green than the leaves. For turquoise use Deep Blue Green and Night Green, using the body enamel, making a very light tone, which will fire darker. For the Persian turquoise add to this a little Deep Purple, Dark Blue and Ivory Black, which will tone it to a soft lovely grey blue. For lavender enamel use Light Violet Gold, Deep Purple and Dark Blue. To obtain a dark rich blue enamel use Dark Blue, Deep Purple and a touch of Brunswick Black, mix thoroughly and add about one-eighth Aufsetzweis. This is a good blue without the enamel, to be used in broad spaces.

For outlining with the tube colors use only turpentine, or a little lavender if the colors should be dry. Enamel is never used with any red. There is a red enamel resembling sealing wax that comes already colored, but it is very strong and must be used with good judgment. For yellow enamel use Silver Yellow, Mixing Yellow, Yellow Ochre and Black, this is good for shading light yellows, and to darken it further add a touch of Deep Purple. These enamels are mixed only with turpentine and must be used very wet and thin, so that the flow from the brush evens itself as it comes on the china.

JAPANESE PORCELAIN

THE Imari porcelain, or Arita or Nebeschina—porcelain is manufactured from a natural clay, which does not require any preparation, as the ingredients are contained in the exact proportion required for the manufacture of porcelain. Still more remarkable is the fact that the same material is used for glazing, by the simple addition of a little wood-charcoal, the alkali contained therein, first reducing the fusing point in a sufficient degree. This ideal porcelain clay is found in beds on a range of mountains, called Tdzumiyama, not far from the town of Arita. There are also two other clays of importance, the one being known as Amakusa clay, the other as Gairome. The latter is full of small particles of transparent quartz, from which the name is derived. After grinding and mixing with the proper proportions of felspar and quartz it is ready for use. It might be said that the porcelain industry of Owari is the most important of the whole Japanese Empire and since the largest factories are situated at Seto, the porcelain of the whole province is named Seto porcelain. From the materials—clay, quartz and felspar—found in the clay referred to, the

mixtures for porcelain were made in England according to Japanese directions, and practically tested. The recipes furnished proved trustworthy.—*Chemical Industries.*



C. BABCOCK

BONBONNIERE TREATMENT

C. Babcock

FOR top of bonbonniere use light brown on edge; blue in Forget-me-nots; pale green on leaves; black parts and outlines, gold. For border make striped spaces light brown, band through center pale green; flowers blue; black spaces and outlines gold. Other portions of design left white or tinted cream white.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

A. B. R.—The syrup pitcher you mention if exquisitely done should bring eight dollars, but a rapid worker might finish it and think it would repay her in receiving six dollars. We have said often that it is impossible to set a value upon the work of another, when environment and conditions are different.

G. S. P.—The simplest and easiest method of decorating glass for windows is to draw some design on the glass in India ink. Reverse the glass and on the other side paint the outlines boldly with black. After painting the outlines, rub the powder black on to them to make the color strong enough. Turn the glass over again, supporting it at the four corners. Wash off the ink drawing and tint the various sections of the design with flat color, dusting on the powder as on china. Make a level bed of lime in your kiln and press the glass down upon it. You will need colors especially prepared for glass, but use the same mediums as for china. In one of our next issues we will give a design of tulips for a stained glass window.

Mrs. L. D. A.—We do not quite understand what you mean by painting roses with the "dusting on" process. There are articles on painting pink, red and yellow roses in various numbers of the KERAMIC STUDIO, with the color scheme for each—June, 1899; June, 1900; October, 1900, especially. Many teachers dust color over different portions of the painting to get more mystery of atmosphere, simply taking a little of the powder color on a brush or piece of cotton wool and rubbing over the half dry painting. The color used depends upon the desired effect, sometimes blues and greys to blend into sky; sometimes browns, greens and reds to blend into dark backgrounds; sometimes ivory glaze over the whole surface.

MISS E. L. V.—We hope to publish a page of monograms in May or June, and we will include yours. We will procure a passion flower design as soon as possible and give treatment for same.

MISS E. W.—We find on inquiring at various importing houses that the

lustres in powder form have been proven impracticable for use in china, as they will not grind smooth enough.

MRS. R. H. S.—To get a bright finish on burnish gold use burnishing sand, a little wet, and a soft piece of flannel. A banding wheel is quite useful in a studio, but not necessary for all styles of work. A good quality of gold, is, of course, necessary to a rich appearance when finished.

S. L.—In place of turpentine for painting on china, when this medium is objectionable, use oil of lavender. This keeps color open a little longer and is more liable to collect dust; a few drops of alcohol will increase its drying quality, the latter alone would dry too quickly. It is not safe to stack pieces upon stilts which rest on Belleek or any soft ware, as the stilts will stick to the china, also to dusted or thick color.

MISS L. S.—We endeavor to give instruction in water color where ever practicable, and if you will suggest upon what special points you would like to be informed, we will gladly meet your wishes. We have already told how to prepare the paper and what colors to use, but will gladly supply any other information possible.

E. E. La T.—We have given directions for powder tinting in several numbers of the KERAMIC STUDIO. Cover the surface with English ground- ing oil, thinned with turpentine, pad with silk pad till tacky. If you wish color light, set piece out of dust for about ten minutes. Pour the powder color on and push it over the surface with large square shaver till the whole is covered with a dull velvety effect, no wet spots. Backgrounds are some- times blended with a pad—flowers never are.

REVISED LIST OF DESIGNS

In back numbers of Keramic Studio for sale at 35 cents. This list does not include any design published in back numbers now out of print and ends with March, 1901.

NATURALISTIC

Hawthorn Plate.....	Miss Horlocker.....	May 1899
Arbutus Studies.....	Miss Perry.....	"
Geraniums.....	Miss Doull.....	April 1900
Pansy Plate.....	Miss Maley.....	"
Mountain Ash Study.....	Mrs. Knowlton.....	"
Orchid Vase.....	".....	May 1900
Small Roses.....	Mrs. Safford.....	June 1900
Nasturtiums.....	E. Aulich and Miss Doull.....	"
Tulips.....	Mrs. Barclay Paist.....	July 1900
Ferns.....	G. T. Collins.....	"
Clover.....	Mrs. Knowlton.....	Aug. 1900
Yellow Jessamine.....	Miss Harriet Wilkie.....	"
Pink Azaleas.....	Mrs. Barclay Paist.....	Sept. 1900
Chicory Pitcher.....	Mrs. Knowlton.....	"
Poppy Plate.....	Miss Maley.....	"
Roses on Tray.....	Mrs. I. M. Ferris.....	Oct. 1900
Fleur de lis.....	Miss Horlocker.....	Nov. 1900
Woodbine on Vase.....	Eva Macomber.....	"
Gooseberries for Small Plate.....	Miss Stewart.....	April 1900
Strawberries for Small Plate.....	".....	May 1900
Blueberries for Small Plate.....	".....	June 1900
Raspberries for Small Plate.....	Miss Horlocker.....	Sept. 1900
Peas on Chop Plate.....	Mrs. Evannah Price.....	Aug. 1900
Crab Apple Pitcher.....	".....	Sept. 1900
Corn Studies.....	Mrs. Safford and Miss Doull.....	July 1900
Chestnut Plate.....	E. Aulich.....	Oct. 1900
Southern Wild Clematis.....	Mrs. T. T. Roche.....	Dec. 1900
Nicotine for Tobacco Jar.....	Grace W. Stephens.....	"
Crocus Vase.....	Eva Macomber.....	"
Violets.....	Maud B. Knowlton.....	Jan. 1901
Lily of the Valley.....	Mary Chase Perry.....	"
Yellow Orchid Plate.....	Maud B. Knowlton.....	Feb. 1901
Orchids.....	A. Alsop-Robineau.....	"
Asters.....	Sarah Wood Safford.....	Mch. 1901
Fernery in Toadstools.....	Jeanne Stewart.....	"
Woman and Child by Chaplin.....	".....	"

Treatment by.....	A. Alsop-Robineau.....	June 1899
Cupids, Treatment by.....	Mrs. Vance-Phillips.....	Mch. 1900
Miniature Portrait on Ivory.....	Mrs. Alsop-Robineau.....	June 1900
Lauretta (Head by Lefebvre).....	".....	"
Treatment by.....	Mrs. Alsop-Robineau.....	Sept. 1900
Figure on Pond Lily Vase.....	Mrs. Alsop-Robineau.....	Oct. 1900
Landscape and Figure (Bodenhauser).....	".....	"
Treatment by.....	Mrs. Alsop-Robineau.....	Nov. 1900
Orchid Figure.....	A. Alsop-Robineau.....	Feb. 1901

CONVENTIONAL

Roses for Plate.....	Mrs. Alsop-Robineau.....	May 1899
Decorative Figures for Tankard.....	Mrs. Alsop-Robineau.....	May, June, 1900
Decorative Figures after Boutet de Monvel.....	Mrs. Alsop-Robineau.....	June 1899
Hepatica Cup and Saucer.....	A. G. Marshall.....	June 1899
Sevres Plate.....	Mrs. A. B. Leonard.....	"
Wild Rose Plate.....	Mrs. A. B. Leonard.....	Feb. 1900
Poppy Vase.....	Mrs. Alsop-Robineau.....	"
Storks, after Habert Dys.....	Mrs. Alsop-Robineau.....	"
Mice for Cheese Dish.....	Mrs. Alsop-Robineau.....	"

Small Roses on Plate.....	Mrs. Leonard and Cherry.....	Mch. 1900
Violet Cup and Saucer.....	Mrs. A. B. Leonard.....	April 1900
Chicory for Salad Plate.....	Mrs. Alsop-Robineau.....	"
Golf Cup and Saucer.....	Frank Browne.....	"
Flower Tea Set.....	Mrs. Frazee.....	May 1900
Butterfly Tea and Toast Set.....	Miss Dibble.....	"
Posterisque Figure Plaques.....	Mrs. Alsop-Robineau.....	"
Dragon Study.....	Mrs. Alsop-Robineau.....	June 1900
Apple Blossom Plate.....	Mrs. Alsop-Robineau.....	July 1900
Dutchman's Pipe for Tobacco Jar.....	Miss Sally Holt.....	"
Oyster Bowl and Plate.....	Mrs. Alsop-Robineau.....	Aug. 1900
Violet Cup and Saucer.....	Genevieve Leonard.....	"
Nasturtium Plate.....	Sue Ennis.....	"
Sevres Plate (roses).....	Mrs. A. B. Leonard.....	"
Oatmeal Bowl.....	Mrs. Alsop-Robineau.....	Sept. 1900
Chrysanthemum Plate.....	Mrs. A. B. Leonard.....	"
Cup and Saucer (floral decoration).....	Mrs. Frazee.....	"
Yellow Pond Lily for Plate.....	Sue Ennis.....	Oct. 1900
Pond Lily Cup and Saucer and	".....	"
Plate Borders.....	Mrs. Alsop-Robineau.....	"
Pond Lily Figures for Vase.....	Mrs. Alsop-Robineau.....	"
Moth Tray.....	Frank S. Browne.....	"
Daisy Cup and Saucer.....	Mrs. A. B. Leonard.....	"
Shell Design for Plate.....	Miss Ida C. Failing.....	"
Indian Pipe for Tobacco Jar.....	Miss Cora Wright.....	"
Fleur de Lis Vase.....	Mrs. Alsop-Robineau.....	Nov. 1900
Conventional Flower Plate.....	Miss E. d'Arcy Gaw.....	"
Heraldic Cup and Saucer.....	L. Bond Mason.....	"
Cup and Saucer from Assyrian Motive.....	Mrs. Alsop-Robineau.....	"
Violet Plate.....	Sue Ennis.....	"
Poppy Plate.....	Mrs. A. B. Leonard.....	"
Mistletoe for Finger Bowl, Punch Cup,	".....	"
Plates and Cups and Saucer.....	A. Alsop-Robineau, A. B. Leonard and Cora Wright.....	Dec. 1900

Design for Bonbonniere.....	A. A. Frazee.....	"
Tea Strainer.....	Emily Peacock.....	Jan. 1900
Fruit Plate.....	K. Livermore.....	"
Decorative Heads for Plate.....	A. Alsop-Robineau.....	"
Snowdrop Cup and Saucer.....	A. G. Marshall.....	"
Fleur de lis Cup and Saucer.....	E. T. Linden.....	Feb. 1901
Thistle for Stein.....	A. G. Marshall.....	"
Orchids.....	A. Alsop-Robineau.....	"
Golf Cup and Saucer.....	F. S. Browne.....	"
Owl Cup and Saucer.....	C. Babcock.....	Mar. 1901
Dog Tooth Violet for Vase.....	A. G. Marshall.....	"
Chrysanthemum Stein.....	A. B. Leonard.....	"
Dandelions for Cup and Plate.....	Grace Osborne.....	"
Border Designs.....	A. Alsop-Robineau.....	"
Lily of the Valley.....	Cora Wright.....	"
Bonbon Dish.....	Sue Ennis.....	"

ORIENTAL

Cup and Saucer and Inkstand.....	Mrs. A. B. Leonard.....	May 1899
Bonbonniere.....	Miss Clara S. Taylor.....	Feb. 1900
Russian Plate.....	Miss Vilas.....	Mar. 1900
Bonbonniere.....	Miss Mulford.....	"
Chinese Plate.....	Miss Marquard.....	July 1900
Indian Cup and Saucer.....	Mrs. A. B. Leonard.....	"
Russian Cup and Saucer.....	Miss Clara Taylor.....	Aug. 1900
Mucilage Pot.....	Mrs. Frazee.....	"
Japanese Plate.....	Miss Livermore.....	"
Russian Plate.....	Miss E. Mason.....	"
Indo-Persian Cup and Saucer.....	".....	Oct. 1900
Mayonnaise Bowl.....	Miss Dibble.....	Nov. 1900
Persian Cup and Saucer.....	A. B. Leonard.....	Jan. 1900
Russian Plate.....	Edith Loucks.....	"

HISTORIC ORNAMENT

Egyptian Design for Stein.....	Mrs. Alsop-Robineau.....	May 1899
Assyrian Design for Stein.....	".....	June 1899
Celtic Tobacco Jar.....	".....	Feb. 1900
Russian Cup and Saucer.....	".....	Mar. 1900
Medieval Cup and Saucer and Plate.....	"..... and Miss Vilas.....	Apr. 1900
Renaissance Punch Bowl.....	".....	May 1900
Louis XIV and Chinese Candlesticks.....	".....	June 1900
Louis XV, Chocolate Pot.....	".....	July 1900
Louis XVI Syrup Pitcher and Plate.....	".....	Aug. 1900
Empire Cup and Saucer and Plate.....	".....	Sept. 1900

PYROGRAPHY

Decoration for Tabourette.....	Van der Leeden.....	Feb. 1900
Landscape for Panel.....	A. G. Marshall.....	Mch. 1900
Boar Hunt for Panel.....	Mrs. Tromm.....	"
Table.....	Mrs. Tromm.....	April 1900
Chair and Bench.....	Mrs. Tromm.....	May 1900
Swan Panels, after H. Christiansen.....	".....	June 1900
Panels.....	Mme. Equer.....	July 1900
Japanese Photograph Frame.....	C. F. Ingerson.....	Aug. 1900
Clock.....	Van der Leeden.....	Oct. 1900
Figure Panels for Bathing House Door.....	A. G. Marshall.....	Sept., Nov., Dec. 1900 and Jan. 1901
Landscapes.....	G. H. Clark.....	Dec. 1900 and Feb. 1901
Bonbon Box, Japanese Bowl, Photo	".....	"
Frames.....	K. Livermore.....	Jan. 1901
Photo Box (modern decoration).....	Mary Tromm.....	Feb. 1901
Photo Box.....	Mary Tromm.....	Mch. 1901
Crocus Frame.....	C. F. Ingerson.....	"

